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ABSTRACT

Developed for a high school quinmester unit on existentialism, this guide is designed to help students examine the philosophy and life style of the existentialist. Performance objectives for the course include defining the human capability of choice, analyzing existential works that reflect attitudes of philosophical disorientation and literary despair, and synthesizing the ideas of the existential quest for the authentic self in the technological age. Also included are "Course Content," which provides a rationale for the course and a list of the subject matter range; "Teaching Strategies," which suggests activities, techniques, and instructional materials; "Student Resources," which lists state-adopted texts, non-state-adopted supplementary materials, and reference materials; and "Teacher Resources," which lists discussion guides, films, sound-slide surveys, and periodicals. (RB)

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CS

AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

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The Existentialists
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DADE COUNTY PUBLIC SCHOOLS

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English, Contemporary Literature

Written by Richard Hargraves
for the
DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1972

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COURSE NUMBER

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COURSE TITLE: THE EXISTENTIALISTS

COURSE DESCRIPTION: Emphasizes the philosophy and resulting life style of the existentialist who sees life as a series of choices. Introductory reading might include essays of Sartre and Camus.

I. PERFORMANCE OBJECTIVES

A. Offered printed and multi-media interdisciplinary sources for study and response, the student will define the human capability of choice as that mature faculty through which man exercises his consciousness of an inner freedom operative through responsible actions.

B. Offered printed and multi-media interdisciplinary sources for study and response, the student will analyze writings of existential thinkers whose works reflect attitudes of philosophical disorientation and literary despair.

C. Offered printed and multi-media interdisciplinary sources for study and response, the student will synthesize the ethical strictures of the existential quest of the authentic versus the inauthentic self with the socio-cultural demands of a super-technological age.

II. COURSE CONTENT

A. Rationale

Existentialism is not a philosophy to be defined in precise terms. Rather the philosophic term denotes a psychological attitude of a type of man or woman dedicated to the quest for truth in himself and humanity. The diversity of opinion on existential thought presents the novice reader with his own reasons for bewilderment at times. Despair, melancholy, disorientation, doubt, subjectivity, rejection -- these are the moods which often characterize thought and writings labeled as "existential." In his lucid essay, "Existentialism is a Humanism," Jean-Paul Sartre states: "...this theory alone is compatible with the dignity of man, it is the only one which does not make man into an object." Sartre contends that the role of the committed man is to "realize" oneself through the often excruciatingly painful assertion of one's free will.

One's freedom becomes a moral burden in ethical decision-making. Attitudes, reflected in philosophic speculations and writings from Socrates to Joseph Heller, vary; yet a persistent moral need prevails: though often plagued by a sense of alienation, futility, and absurdity, modern man must confront his day to day existence with the obsessive desire to proclaim, with a sense of quiet passion, his total commitment to life and the living.

This quin requires a great deal of reading, discussion, analysis, and writing based on thoughtful perusal of many state-adopted texts and one principal non-state-adopted text, The Existential Imagination. Another useful paperback is Existentialism from Dostoevsky to Sartre. Teaching strategies based on the sound-slide surveys are constructed in such a way that actual viewing of the materials is not mandatory, all the while students may engage in meaningful activities based on the concepts presented in these AV resources.

B. Range of subject matter

1. The faculty of free will and the moods of decision-making

    a. Man's search for identity

    b. Man as an alienated figure

    c. Man during moments of decision

2. Existential thought and writings

    a. Dostoevsky

    b. Kierkegaard

    c. Nietzsche

    d. Rilke

    e. Kafka

    f. Jaspers

    g. Heidegger

    h. Sartre

    i. Camus

    j. Shakespeare

k. Marquis de Sade

l. Leo Tolstoy

m. Villiers de l'Isle-Adam

n. Miguel de Unamuno

o. Luigi Pirandello

p. Marcel Proust

q. Robert Musil

r. Bertolt Brecht

s. Andre Malraux

t. Samuel Beckett

u. Alberto Moravia

v. Cesare Pavesse

w. Stanislaw Zielinski

x. Ilse Aichinger

3. The search for self in a post-humanist age

a. Youth's confrontation with alienation and Abraxas

b. The quest of the Lost Generation

c. Man's longing for faith and ethics

d. Mixed Bag: society's reflection of itself

e. The role of modern art

f. A synthesis of humanism and technology

III. TEACHING STRATEGIES

A. Offered printed and multi-media interdisciplinary sources for study and response, the student will define the human capability of choice as that mature faculty through which man exercises his consciousness of an inner freedom operative through responsible actions.

1. Have students view and listen to the Center for Humanities' soundslide survey, Man's Search for Identity. Have students complete the following after viewing and listening to Part I:

a. Write their immediate reaction to hearing original soundtrack music from Hair. What other selections from Hair might have been included? Why?

b. List any books mentioned in Part I which the student might have read. What is his/her personal opinion of these books? What of the works mentioned in Part I might he like to read after the soundslide commentary? How did the commentary make the works relevant and appealing?

c. Describe orally and in writing slides which made an immediate impression. Have the students relate these ideas to the concept of maturing personal identity.

d. React in writing to the stimulus words or phrases written on the board, projected via an overhead, etc.: identity crisis, human species, polytypic, cultural behavior, civilization, conflict, morality, natural and unnatural, growing up, inner assuredness, conscience, self-feeling, historical self, adolescence, decision-making, commitment, autonomy, aloneness, rites of passage, manhood, womanhood, Gestapo, religion, war, opinion, love, courage, and death.

e. React orally and in writing to re-projection of the listed slides (without soundtrack): Boy and Gull, Laughing Child, Young America, The Peaceable Kingdom, Maternity, Balcony on Main Street, Girl, Back to Piano, Mother and Child (Melchers), Mother and Child (Picasso), Mother and Child (Cassatt), The Two Sisters, Boys and Kitten, Workers, Bar Mitzvah, The Bread Line,

1900, In Charge of the Baby, Soldier Group, Dead Confederate Soldier in Trenches at Petersburg, Anne Frank, Cherubs and Children, Death and Life, Sunflower, In a Florida Jungle, Teeter, Totter, In the Colored Section, Her World, New York Office, Marilyn Monroe, Threshold to Success.

f. Write short, formal or informal essays on the following: the difficulty of growing up, parent-child relationships in contemporary America, American teenage rites of passage, suffering and self-awareness, the oppression of war, the rejection of traditional values and beliefs, the loss of innocence in growing up, political oppression, alienation of American youth, maturity and the search for self, responsibility and adulthood, youthful ideals versus Establishment ideals.

g. Read one of the novels or autobiographies mentioned in Part I: Red Badge of Courage, Anne Frank, Lord of the Flies, Black Boy, A Portrait of the Artist as a Young Man, Coming of Age in Mississippi.

2. Have students view and listen to the Center for Humanities' sound-slide survey, Man's Search for Identity, Part II. Have students complete the following after viewing and listening to Part II:

a. React orally and in writing to sections of the script:

(1) "The call of that private identity is heard by every person, at some time in his or her life. And following that call may mean the rejection of all that society requires."

(2) "The consciousness of men, and the force of tradition can be as stifling to the individual's identity as prison bars."

(3) " 'I don't know whether I succeed in expressing myself, but I know that nothing else expresses me. .."

(4) "I mean how do you know what you're going to do til you do it? The answer is, you don't. I think I am, but how do I know"? (Holden in Catcher in the Rye)

b. Define, based on personal experience, the students' conception of the terms: social tags, private identity, "a different drummer," and sub-societies.

c. Read the Time Essay, "Holden Today: Still in the Rye," in the February 7, 1972 issue of Time. Discuss the tone and emotional content of the writing in this short piece compared with the explication in the sound-slide survey.

d. Write short essays on: the social roles imposed by religion, family, sex, race, politics, urban or suburban home and age; contemporary subcults; formal education; and personal identity and decision-making.

e. Comment on the following slides as short visual essays reflecting ideas in the sound-slide survey; My Boy, Portrait of a Young Girl, Children's Art, The Snail, A Crow Flew By, Automat, City from Greenwich Village, Boy in a Red Waistcoat, Asylum Choir II, Mina, She Mourns, On the Threshold of Eternity, The Gulf Stream, Boy Fishing, Stairway of Farewells, Amish Girls, Sunday Afternoon at the Grand Jatte, Cafe--Terrace at Night, Pouting, Dream Shadows, Solidity of Fog, Boy with Souvenir, On the Scope of Knowledge, Homage to Gogol, Jazz (5) Horse, Rider & Clown and David.

f. Study the lyrics of Joni Mitchell's "The Circle Game" used as background music to Part II. Consider other Joni Mitchell, Joan Baez, or Judy Collins songs appropriate for the same themes presented in the sound-survey. Write original lyrics for a similar background purpose.

g. Read Salinger's Catcher in the Rye, Twain's Huckleberry Finn, Henry James' Portrait of a Lady, Henrik Isben's A Doll's House, F. Scott Fitzgerald's This Side of Paradise, Ralph Ellison's The Invisible Man.

h. Discuss the quotation from the script, p. 26, which is lifted from F. Scott Fitzgerald's This Side of Paradise: "'I know myself,' he cried, 'but that is all'."

Have the students, without having necessarily read the novel, explore the understated implications of

problems of maturing, facing life, and accepting adult roles and responsibilities in life.

3. Have students read and study The Member of the Wedding by Carson McCullers in Dramatic Literature, unit seven, "Conflicts of Identity," pp. 336-401. Refer students to the Problem Questions, pp. 402-403 as personal guides in reading and studying aspects of the play. Have students discuss in class the theme of discovery of self. Have them write short character sketches based on the themes of loneliness and immaturity displayed by members of the dramatis personae, also the topics of self-understanding and self-expression. Have them analyze Frankie's lines in Act Two," 'Listen Berenice. Doesn't it strike you as strange that I am I and you are you? Like when you are walking down a street and you meet somebody. And you are you.' " Have the students discuss, orally and in writing, the differences and similarities between physical, mental, and spiritual self-awareness and sense of identity and worth. What factors contribute to the growth and maturation of the three types of self-identity? Have the students explore similar ideas in the play with concepts presented in the sound-slide survey.

4. Have students read and study the selections Insights: Themes in Literature, "With What You Have": "Phizzog" by Carl Sandburg; "Historian of the Wilderness" by Francis Parkman; "The Hunting Camp" by Francis Parkman; "High Challenge" by William C. Douglas; "How Beautiful with Mud" by Hildegarde Dolson; "A Boy Who Was Traded for a Horse" by James Saxon Childers; "A Little Mudhole in the Road" by Jesse Stuart; "Thank You, M'am" by Langston Hughes; Edward Rowland Sill's "Opportunity"; "If" by Rudyard Kipling; The Miracle Worker by William Gibson; and "How I Learned to See" by Helen Keller. Have the students examine the subjects of personal inner strength and courage in facing a handicapped existence, displayed in the reading selections. Have them discuss and explain which characters they liked the most and why; also have them, in writing short character sketches, explore the elements in a particular character's personality which enabled him/her to accept his lot in life with courage, enthusiasm, intelligence, and mature responsibility. Direct students to the study guide

sections, "Implications" and "Techniques." Have them study the Gallery reproductions collectively entitled "With What You Have." Have them decide which works of art best illustrate themes presented in the several reading selections. Have the students keep a daily journal for an indicated period of time in which they record their thoughts and impressions of the world as experienced by a handicapped person, role played by the student for the purpose of the diary. Encourage them to one day imagine themselves as blind, the next day deaf or confined to a wheelchair, etc. Have them record their psychological conflicts with the normal world as this physically deprived man or woman might experience. Guide them in their thinking and writing from description and conflict to thoughtful expressions of acceptance without despair, resolution without anxiety, and commitment without regrets.

5. Have students pick several selections for reading and studying from Encounters: Themes in Literature, "Private Moods": "Restlessness," "Fear," "Anger and Hatred," "Sorrow," "Nostalgia," and "Delight." Have students read and discuss the verses from Ecclesiastes on p. 247, beginning "For everything there is a season, and a time for everything under heaven;..." Have them consider the way events are arranged in the Biblical verses, "...to be born, and a time to die;...a time to love and a time to hate,..." Have them consider reasons why life often seems full of contrasting opposites which can cause one worry and anxiety, also the ways men go about resolving the negative forces created in life by these bothersome paradoxes. Have the student pick one of the lines from the verses which presents, to the pupil, a particularly interesting and familiar dilemma he or she has faced, "...a time to keep silence, and a time to speak," or "a time to embrace, and a time to refrain from embracing" or "a time to mourn, and a time to dance; ..." Have the students consider the implications and facets of experience this one line suggests and look for similar concepts in the following reading selections under the heading "Private Moods." Have them explore in depth one of the "moods" listed and the reading under each in relation to the thematic line from Ecclesiastes.

For illustration of themes and ideas, have the students give careful thought and analysis to the art reproductions pp. 250-255. Have them relate the biblical subject line, mood poetry, and painting titles. Have interested students prepare a class multimedia presentation which establishes and explores, with sensitivity, one of the moods listed. Have them react in writing to the presentations. Have the students write a personal essay exploring contributing factors to the development of atmospheres of fear, anger and hatred, sorrow, nostalgia, restlessness, and delight.

6. Have students read the passage from Hamlet, Act II, Scene ii, p. 81 in Poets and Critics: 1485-1789, Singer/Random House Literature Series, beginning, " 'What a piece of work is a man!' " Have them:

   a. Discuss the tone of the commentary

   b. Discuss Hamlet's observations on man and nature

   c. Read the preceding lines 289-299 and determine the Prince's mental outlook before he begins his musings on the condition of man.

   d. Examine closely the dialogue between Hamlet, Rosencrantz, and Guildenstern and determine where the Danish youth and his courtier friends play verbal games which skirt around images of the truth.

   e. Compare and contrast the lines of the Prince, ll. 289-306, with his closing monologue at the end of the Scene, ll. 539-595. In what ways do Hamlet's self-deprecating comments support or refute his earlier observations, "'What a piece of work is a man!' "

   f. Listen to the passage from lines 289-305 set to music in the original soundtrack album of Hair. Have them account for the reversal of the lines in the musical rendition of the passage. Have the students describe the mood and tone of music which might accompany the closing lines, ll. 539-595, of Act II in Hamlet.

g. Cite lines in Act II in which the brooding Dane feels his life is reduced to mere role-playing throughout which his real existence is dubious.

7. Have students read the selected personal essays in the chapter, "Know Thyself," Western Literature: Themes and Writers: J. B. Priestley's "A Walking Tour," "My Fist Article," "Waking to Smell Bacon, etc.," "Giving Advice," "Other People's Weaknesses," "Dreams," "No School Report"; Juan Ramon Jimenez' "Melancholy"; E. M. Forster's "My Wood"; Charles Lamb's "Old China"; Daniel Defoe's "The Instability of Human Glory"; Shelagh Delaney's "Pavan for a Dead Prince"; and Charles Dickens' "The Poor Relation's Story." Have them discuss how the various selections are related to the general theme, know thyself; how contemporary young people attempt to gain self-knowledge and a sense of purpose; how Hamlet attempted to carry out the classic Greek dictum, know thyself.

   Have students write a series of short personal essays on topics that affect the individual in his or her everyday life. Have them study the various self-portraits which have been included in the "Gallery" section, "The Theme in Art: Know Thyself," pp. 404-409. Have them complete the following:

   a. A short character sketch, imaginatively conceived, based on viewing and studying each of the self-portraits in the "Gallery" section of the text.

   b. A similar short character sketch of himself or herself

   c. A self-portrait in a chosen medium: finger paint, photo collage, montage, pencil, ink, crayon, pastel, oil, tempera, guache, acrylic paint, etc.

   d. A formal essay entitled "Knowledge of Self and Existence: a Paradox."

8. Have students pick one of the following fiction books to read and analyze how the protagonist approached the problem of self-knowledge and identity: John Knowles' A Separate Peace, James Joyce's Dubliners, Hermann Hesse's Siddhartha, Narcissus and Goldmund, and Demian, Melville's Billy Budd, Tennessee Williams' The Glass Menagerie,

Saul Bellow's The Adventures of Augie March, and Thomas Wolfe's Look Homeward, Angel.

9. Have students read, study, and analyze the selections in the chapter, "The Human Condition," in Western Literature: Themes and Writers. "What Is Man,?" "Birth and Childhood," "Mortality," "Doubt and Despair," and "Purposelessness or Purpose." Have them, using the study questions, consider, orally and in writing, the following themes and activities in each section of "The Human Condition":

   a. "What Is Man?"

      (1) The idea that man is "a little lower than the angels" and a "quintessence of dust"

      (2) The idea of a modern 20th century "Seven Ages of Man"

      (3) The idea that man is "The glory, jest, and riddle of the world!"

      (4) The idea that the only immutable aspect of the human condition is its mutable characteristics

      (5) The idea, expressed in a formal essay, that man is, in Pascal's phrase, "... the glory and the shame of the universe."

   b. "Birth and Childhood"

      (1) Student recollections from childhood

      (2) A reading and comparison of Wordsworth's "Intimations Ode" with the selections by Joyce, Neice, and Thomas

      (3) A student-composed poem similar in tone and content to Neice's "Prayer before Birth" which explores contemporary anxieties and restraints

   c. "Mortality"

      (1) A comparison of the seven poets' attitude towards death

      (2) The necessity of death as the antithesis of life

(3) Donne's directive, "...Death, thou shalt die."

(4) Manifestations of "...Death in Life,..."

(5) Death as a means of attaining a heavenly salvation, as Villon states, "Yes, or else go alive to heaven."

d. "Doubt and Despair"

(1) A trilogy of themes: alienation of the individual, feelings of aloneness, a sense of meaninglessness about life reflected in the various poems

(2) The symbol of the merry-go-round as a"... blind and breathless game"

(3) The poet's despair in "Dover Beach"

(4) "The Love Song of J. Alfred Prufrock"

(a) The significance of the line, "To wonder, 'Do I dare?' and 'Do I dare?'"

(b) The significance of the repeated lines, "In the room the women come and go/ Talking of Michelangelo."

(c) Irony in the lines, "In a minute there is time/For decisions and revisions which a minute will reverse."

(d) The importance of existence "...measured out...with coffee spoons;"

(e) Fear and despair in the lines, "And I have seen the eternal Footman hold my coat, and snicker,..."

(f) The sense of frustration in the line, "It is impossible to say just what I mean!"

(g) Eliot's comparison of Prufrock to Hamlet

(h) Prufrock's attitude towards death

e. "Purposelessness of Purpose"

(1) The aspects of human nature which contradict one another

(2) Shakespeare's attitude toward life in "Blow, Blow, Thou Winter Wind"

(3) The flip and irreverent attitude of the speaker in "Ah, Are You Digging on My Grave?"

(4) Auden's and Lovelace's treatment of the everyday affairs of life

(5) The celebration of man's innate goodness and humanity extended to his fellow man in the poems by Burns and Spender

f. Gallery: "Images of Man"

(1) Attitudes of heroic grandeur in the human figure

(2) Images of serenity and contemplation in the works represented

(3) Expressions of forces of good and evil in the Gallery selections

(4) Images of impersonality, alienation, and despair

10. Have students read William Wordsworth's poem, "Resolution and Independence" in Major British Writers or Adventures in English Literature. Have them

a. Discuss and analyze the relationship of man and Nature in the poem

b. Explicate the lines:

(1) "The pleasant season did my heart employ;
My old remembrances went from me wholly;
And all the ways of men, so vain and melancholy."

(2) "And fears and fancies thick upon me came;
Dim sadness--and blind thoughts, I knew not,
nor could name."

(3) "And if some dire constraint of pain, or rage
Of sickness felt by him in times long past,
A more than human weight upon him his frame had cast."

(4) "We poets in our youth begin in gladness,
But thereof come in the end despondency and madness."

(5) " 'This morning gives us promise of a glorious day.' "

(6) "My former thoughts returned: the fear that kills;
And hope that is unwilling to be fed;
Cold, pain, and labor, and all fleshly ills;
And mighty poets in their misery dead."

(7) " 'Once I could meet with them on every side,
But they have dwindled long by slow decay;
Yet still I persevere, and find them where I may.' "

11. Have students read and study Samuel Taylor Coleridge's poem "Dejection: An Ode" in Major British Writers. Have them:

a. Compare and contrast moods of anxiety and misery in the Ode with Wordsworth's poem.

b. Explicate the lines in terms of the poet's stark confrontation with self:

(1) "Those sounds which oft have raised me, whilst they awed,
And sent my soul abroad,
Might now perhaps their wonted impulse give,
Might startle this dull pain, and make it move and live!"

(2) "A grief without pang, void, dark, and drear,
A stifled, drowsy, unimpassioned grief,
Which finds no natural outlet, no relief,
In words, or sigh, or tear--"

(3) "My genial spirits fail;
And what can these avail
To lift the smothering weight from off my breast?"

(4) "Ah! from the soul itself must issue forth
A light, a glory, a fair luminous cloud
Enveloping the earth--
And from the soul itself must there be sent
A sweet and potent voice, of its won birth,
Of all sweet sounds the life and element!"

(5) "Joy, Lady! is the spirit and the power,
Which wedding Nature to us gives in dower
A new earth and new heaven,...."

(6) "But now afflictions bow me down to earth:
Nor care I that they rob me of my mirth;
But oh! each visitation
Suspends what nature gave me at my birth,
My shaping spirit of imagination."

(7) "Hence, viper thoughts, that coil around
my mind,
Reality's dark dream!"

12. Have students read John Donne's "Meditation XVII" in Adventures in English Literature or Major British Writers. Have them discuss the metaphors and other imagery used by the poet to explore his ideas of universality in the human condition.

13. Have students view and listen to the sound-slide survey, No Man Is an Island: An Inquiry into Alienation, Part I. Have them:

a. Discuss, orally and in writing, why Socrates, Jesus Christ, St. Francis, and Martin Luther are considered among the most alienated individuals in human history.

b. Discuss the forces that alienate people from society and each other.

c. Explain why Donne's "Meditation XVII" is appropriate for the opening of the sound-slide presentation.

d. Explore the significance of the quotation from Socrates: " 'If you kill me, you will not easily find a successor for me. For I am a sort of gadfly which God has attached to the state all day long and in all places, always fastening upon you, arousing and persuading and reproaching you.' "

e. Explore the significance of the quotation from Christ: " ' Follow me. I am the way, the truth and the light...You have heard it said, "Thou shalt love thy neighbor and hate thine enemy." But I say unto you, "Love your enemies, bless them that hate you and pray for them that despitefully use you and persecute you." ' "

f. Explore the contemporary relevance of St. Francis' and Martin Luther's rejection of family, wealth, and status in order to "follow a different drummer."

g. Investigate Rousseau's theories on the relationship of man and Nature and his educational philosophy.

h. Write an essay based on the quote from Rousseau: " 'Man is born free, and he is everywhere in chains.' "

i. Summarize the nature of forces in society and self which created a world of alienation and despair for the historical figures discussed in Part I.

j. Discuss the use of classical and modern art to depict similar episodes in the lives of Christ, Socrates, St. Francis, and Rousseau.

k. List alternative choices these men could have taken to alleviate social stress, anxiety, despair, and suffering in their lives.

14. Have students view and listen to the sound-slide survey, No Man Is an Island: An Inquiry into Alienation, Part II. Have them:

a. Read selections in a state-adopted text, such as U.S. in Literature, by Tom Paine, Franklin, and Washington.

b. Outline and discuss the personal characteristics and ensuing actions that labeled Tom Paine as a revolutionary. Cite lines in material written by Paine which were radical for his time.

c. Project and propose an outline for enacting Paine's exhortation, "We have it in our power to begin the world all over again."

d. List the virtues and tenets of belief to which people like Paine, Franklin, and Washington seemed committed.

e. List the virtues and tenets of belief to which other revolutionaries like Karl Marx seemed committed.

f. Discuss the ideals to which Thoreau was committed, as outlined in his essay, "Civil Disobedience."

g. Discuss the role of conscience in decision-making.

h. Compare and contrast St. Francis' and Thoreau's life styles.

i. Define, in their own words, the "iron wall" to which van Gogh makes reference: "What is drawing? It is working oneself through an invisible iron wall that seems to stand between what one feels and what one can do."

j. Discuss van Gogh's total dedication to his work: "Well, my own work, I am risking my life for it and my reason has half floundered because of it--that's all right...but what's the use?"

k. Discuss the individual views of members of the Lost Generation on war, courage, honor, death, duty, and justice.

l. Discuss, orally and in writing, the current state of national consciousness in modern America on the topics of war, courage, honor, death, duty, and justice.

15. Have students read in Major Writers of America, selections by Emerson, "From Nature," "The American Scholar," and "Self-Reliance," pp. 255-278.

16. Have students read and discuss the introductory notes to the selections by Thoreau in Major Writers of America, pp. 305-316. Have them:

a. Summarize the editor's notes on Thoreau's ideas of freedom.

b. Discuss the relevance of having to choose between the leading vocational opportunities of the 1830's, religion and business. Discuss, also, the vocational avenues open to college graduates in the 1970's in the fields of business and religion.

c. Debate, informally, the statement, "Thoreau felt that the New Testament did not speak to his generation because it was too exclusively concerned with man's spiritual affairs."

d. Debate, informally, the statement, "Yet the experience of failing in a success-mad society has sometimes proved to be a liberation."

e. Write a short personal essay based on the quote from Thoreau, " 'The terra firma of my existence ...lies far beyond.' "

f. Agree or disagree, orally and/or in writing, with the statement, "Thoreau's study of a book was an action that involved his whole being."

g. Compare and contrast the quote from Thoreau on an artist's work with that of van Gogh in the sound-slide survey, "...an artist's work primarily consists of performing 'post-mortem examinations of himself before he is dead.' "

h. Discuss the significance of Thoreau's mythical "Farthest Indies."

17. Have students read Thoreau's essay, "Civil Disobedience" in Major Writers of America, pp. 317-326. Have them discuss, orally and in writing, the author's comments on the function of government, the right of individual dissent, his reaction to being jailed overnight, his fantasies during his brief imprisonment, his die-hard obstinancy to paying the poll tax, his views on war, his comments on physical versus mental shackling, and his observations on fair weather friends.

18. Have students read the selections by Thoreau in Major Writers of America, "Where I Lived and What I Lived For," pp. 340-346, and from "Life Without Principle," pp. 353-356. Have them relate ideas from Emerson to these essays which Thoreau accepted and revised in his own writing. Have the students also analyze the naturalist's firebrand expressions of personal freedom and luxury of free choice. Have students write one of two essays entitled, "Thoreau: the Conscience of a Dropout," or "Self-Willed Alienation: Thoreau at Walden."

19. Have students read the following selections from the Scott, Foresman and Company text, Man in Literature: Comparative World Studies in Translation:

    a. "The Alienated"

        (1) "Anguish" by Alberto Moravia

        (2) "A Hunger Artist" by Franz Kafka

        (3) "Foursome" by Eugene Ionesco

        (4) "The Guest" by Albert Camus

    b. "The Bound Man"

        (1) "The Bound Man" by Aichinger

        (2) "The Tight Frock-Coat" by Pirandello

        (3) "Episode in Malay Camp" by Abrahams

        (4) "To B. Akhmadulina" by Voznesensky

        (5) "The Exile" by Cicellis

    Have the students, using the text study questions as a guide, compare and contrast and relate these selections to other selections previously read dealing with the themes of self-identity and alienation. Have them consider in their written and oral discussions and responses the themes of physical and spiritual separation from self and others, parent-child relationships, adaptability to social conventions, conformity and individual freedom, conscience and the function of one's own free will, and the absurdity of ideologies.

20. Have interested students read further in the accompanying soft-cover texts to the Man in Literature hard-cover volume on the chapters, "The Alienated" and "The Bound Man:"

a. Italian Literature in Translation

(1) "The Secret" by Moravia

(2) "The Dressmaker's Daughter" by Piovene

(3) "The Parting of the Ways" by Silone

(4) "The Secret of Cain" by Turoldo

(5) "Nostalgia" by Ungaretti

b. Russian and Eastern European Literature

(1) "A Desperate Character" by Turgenev

(2) "The Island" by Capek

(3) "The Lion's Maw" by Thurzo

c. Teutonic Literature in English Translation

(1) "The Panther" by Rilke

(2) "Ancient Chinese Man of the World" by Schmied

(3) "Kafka in England" by Steiner

(4) "Life Sentence" by Anderson-Nex

d. From Spain and the Americas

(1) The Olives by Rueda

(2) "The Indian" by Valdes

(3) "Black Stone on Top of a White Stone" by Vallejo

e. Literature of the Eastern World

(1) "The Name" by Menged

(2) The River of Madness by Hakim

f. Black African Voices

(1) "The Blacks" by Abrahams

(2) "The Master of Doornvlei" by Mphahele

(3) "Homecoming" by Peters

(4) "Conflict" and "The Pigeon-Hole" by Segun

g. Translations from the French

(1) Antigone by Anouilh

(2) From Memoirs of a Dutiful Daughter by Beauvoir

(3) "Between Yes and No" by Camus

h. Russian and Eastern European Literature

(1) "The Overcoat" by Gogol

(2) Poetry by Pasternak

(3) "The Shot" by Pushkin

(4) "Parabolic Ballad" by Voznesensky

i. From Spain and the Americas

(1) "The Village Idiot" by Cela

(2) "The Garden of Forking Paths" by Borges

(3) Poetry by Cuadra

(4) "The White Wind" by Davalos

(5) "Cristobal Miranda" by Neruda

(6) "Squares and Angles" by Storni

j. Italian Literature in Translation, "Bistino and the Marquis" by Palazzeschi

k. Teutonic Literature in English Translation

(1) "Within and Without" by Hesse

(2) "The Blind Geronimo and His Brother" by Schnitzler

1. Black.African Voices

(1) From Tell Freedom by Abrahams

(2) "The Rain Came" by Ogot

21. Have students read in The English Tradition: Non-fiction, the selections grouped under the title, "Voices of Protest and Persuasion":

a. From Utopia by Sir Thomas More

b. From Areopagitica by John Milton

c. From The Education of Women by Daniel Defoe

d. "A Modest Proposal" by Jonathan Swift

e. "Work and Wages" by Thomas Carlyle

f. "Science in General Education" by Alfred North Whitehead

Have them analyze these expressions of protest as the selections bear witness to doubt and skepticism, freedom and responsibility, despair and disorientation, subjectivity and passion, rejection and scorn, and maturity and insight. Have the students compare and contrast these authors' views of protest with Thoreau's voice of dissent. Have them consider how the writings touch upon man's search for an inner freedom in a world in which individual expression often seems denied.

22. Have students read the listed selections from Patterns of Literature: The Short Story:

a. "An Occurrence at Owl Creek Bridge" by Ambrose Bierce

b. "The Peasant Marey" and "An Honest Thief" by Fyodor Dostoevsky

c. "How Much Land Does a Man Need?" and "God Sees the Truth, But Waits" by Leo Tolstoy

Have them examine and analyze the writings in terms of the protagonist's confrontation with death in "An Occurrence...," Dostoevsky's psychological concerns with human affairs, and Tolstoy's preoccupation with moral obligations and the meaning of life.

23. Have students read in Insight: The Experience of Literature "The Great Wall of China" by Franz Kafka. Have them discuss the story in light of the futility, uselessness, and frequent absurdity outlining the affairs of men. Have them propose philosophical alternatives to the questions raised by Kafka.

24. Have students list, in order of importance, the most significant decisions they have made in life which greatly affected themselves or others. Have them also include an explanation defining the circumstances surrounding each moment of ethical decision-making and at least one possible alternative to the course of action or non-action that was chosen. Have the students also speculate, in writing, on the outcome based on one of the alternate decisions, had it been selected.

25. Have students read the selections in Insights: Themes in Literature, in the section, "Moments of Decision," pp. 531-603:

    a. "The Road Not Taken" by Robert Frost

    b. "Come Along in Then, Little Girl" by Edna St. Vincent Millay

    c. "The Decision" by Tom Burnham

    d. "The Parsley Garden" by William Saroyan

    e. "The Charge of the Light Brigade" by Alfred Lord Tennyson

    f. "Light Brigade" by Tom Mahoney

    g. "The Long Summer" by Isabel Kilcrin

    h. "An Underground Episode" by Edmund Hare

    i. "The Devil and Daniel Webster" by Stephen Vincent Benet

    j. "A Pilot's Needs" by Mark Twain

k. "The Lady, or the Tiger?" by Frank Stockton

l. "The Princess and the Tin Box" by James Thurber

m. Kidnapped by Robert Louis Stevenson

Have students apply meaningful concepts gained from their own experience of decision-making to related moments in the reading material. Have them analyze the selections in terms of the protagonists' inner struggle and moral trials aggravated by uncertainty, frustration, and controversy of choice.

26. Have students read the selections in Western Literature: Themes and Writers, "Choice and Consequence":

a. "Witness to the Truth: Socrates" by Edith Hamilton

b. "The Death of Socrates" by Plato

c. "The Necklace" by Guy de Maupassant

d. "The Sire de Maletroit's Door" by Robert Louis Stevenson

e. "The Hint of an Explanation" by Graham Greene

f. "To Please His Wife" by Thomas Hardy

g. "The Duchess and the Jeweller" by Virginia Woolf

h. "The Guest" by Albert Camus

Have the students select quotes from the writings which illustrate the editorial comment on p. 161 in the text, "Only when he looks back in time does a man suddenly realize that a change has occurred; somewhere a decision has been made which can never be revoked. He has passed to a new slope in his existence...Sometimes the results that follow upon a choice cannot be foreseen: the choice of action seems like a stroke of blind fate. At other times the moment of choice is determined by a man's own character." Have them write a formal essay, using the quotes from the writings, entitled "Sisyphus' Baggage: the Burden of Choice and Consequence."

27. Have students read the chapter, "Will," pp. 1071-1082, in The Great Ideas: A Syntopicon II. Have them read further in the suggested references in The Great Books based on the following sections in the "Outline of Topics":

a. "The existence and nature of will: its relation to reason or mind and to desire or emotion"

b. "The analysis of the power and acts of the will"

(1) "The objects of the will: the scope of its power"

(2) "The motivation of the will"

c. "The functioning of the will in human conduct and thought"

(1) "The role of the will in behavior"

(2) "The role of the will in thought"

d. "The freedom of the will"

(1) "Interpretations of the meaning of free will"

(2) "Arguments for the freedom of the will"

(3) "Arguments against the freedom of the will: free will as a violation of the course of nature or the reign of causality; the impossibility of proving free will"

e. "The analysis of the will's range of freedom"

(1) "The limitations on the freedom of the will: the distinction between acts of the will which are necessitated and acts of the will which are free"

(2) "The distinction between the will's freedom of exercise and the will's freedom of choice"

(3) "The distinction between voluntary behavior and behavior resulting from free choice: comparison of men and animals with respect to freedom"

28. Have students read the chapter, "Desire," in The Great Ideas: A Syntopicon I, pp. 323-329. Have them differentiate between forces of desire, will and emotion. Have the students, using reading references from The Great Books, explicate, orally and in writing, 5-10 of the reading selections from state-adopted or non-state-adopted works in terms of freedom defined as cause and necessity rooted in the human faculty of choice.

29. Have students read "Good and Evil," Chapter 30 in The Great Ideas: A Syntopicon I, pp. 605-613. Have students read selections suggested under "References" based on the "Outline of Topics":

    a. "The moral theory of the good: the distinction between the moral and the metaphysical good"

        (1) "Human nature and the determination of the good for man: the real and the apparent good; particular goods and the good in general"

        (2) "Goodness in the order of freedom and will"

            (a) "The prescriptions of duty"

            (b) "The good will: its conditions and consequences"

        (3) "The good and desire: goodness causing movements of desire and desire causing estimations of goodness"

        (4) "Pleasure as the good, a good, or feeling good

        (5) "Right and wrong: the social incidence of the good; doing or suffering good and evil"

        (6) "The sources of evil in human life"

    b. "Divisions of the human good"

        (1) "Sensible and intelligible goods"

        (2) "Useful and enjoyable goods: good for an end and good in itself"

        (3) "Goods of the body and goods of the soul"

(4) "Intrinsic and external goods: intrinsic worth and extrinsic value"

(5) "Individual and common goods"

c. "Knowledge and the good"

(1) "Knowledge, wisdom, and virtue: the relation of being good and knowing what is good"

(2) "The need for experience of evil"

(3) "The goodness of knowledge or wisdom: the use of knowledge"

(4) "The possibility of moral knowledge: the subjectivity or conventionality of judgments of good and evil"

30. Have students, drawing liberally on their reading in The Great Books on will and knowledge of good and evil, read Sophocles' Antigone and Shakespeare's Macbeth in Patterns of Literature: Dramatic Literature, Singer/Random House. Have them discuss, compare and contrast, and analyze character motivation and dramatization based on the dramatis personae's fateful confrontation with good and evil and the need for profound decision making. Have them conjecture the outcome of portions of plot structure in both plays if the authors had constructed alternative courses of action for the protagonists.

31. Have students view and listen to Part I of the sound-slide survey, Man and His Values: An Inquiry into Good and Evil. Have them:

a. Explore through discussion the opening quotes

(1) " 'Evil and good are God's right hand and left.' "

(2) " 'Every sweet has its sour; every evil its good.' "

(3) " 'There is nothing either good or bad/But thinking makes it so.' "

(4) " 'Woe unto them that call evil good and good evil.' "

b. Explore through discussion the implications of the quotes from Schweitzer

(1) " 'The essence of goodness is: Preserve life, promote life, help life achieve its highest destiny.' "

(2) " ' The essence of Evil is: Destroy life, harm life, hamper the development of life.' "

c. Explore through discussion the implications of the seemingly paradoxical quote from Socrates, " 'No evil can happen to a good man, in life or in death.' "

d. Compare and contrast the preoccupation of primitive man, early Christians, and Romans with ideals of good and manifestations of evil.

e. Debate issues suggested by the following quote from the script "Religions not only dictate codes, they often pronounce the inherent good or evil of man. The concept of Original Sin declares that although man is born of evil, he may work towards good in this world."

f. Debate issues further suggested by the following quote from the script: "And the 19th Century Victorians believed that science and progress, hand in hand with God, were bringing man to a realizable state of perfection. But whether man is considered essentially good or evil is academic in the practical everyday world."

g. Write a formal essay based on the final comment in Part I: "A madman cannot be held responsible for his actions. But when a sane man acts without responsibility, perhaps he indulges in an ultimate evil."

B. Offered printed and multi-media interdisciplinary sources for study and response, the student will analyze writings of existential thinkers whose works reflect attitudes of philosophical disorientation and literary despair.

1. Have students read the "Introduction" to The Existential Imagination by Frederick R. Karl and Leo Hamalian, pp. 9-13. Have them discuss, orally

and in writing, and apply the concepts of the following quotes to selected appropriate passages already read in state-adopted texts:

a. "...it is not unusual that existentialism should have developed in a time of swift change...."

b. "...a position which perhaps fuses nausea with passion..."

c. "...the individual, even at bay, stubbornly seeks human identity in an inhuman world."

d. "...only subjectivity, not objectivity and reason, can count in a world in which objects may well be meaningless and reason absurd."

e. "If the individual...seeks his religious center within himself, then he begins his fierce encounter with nothingness."

f. "The absurd is a condition that results when man seeking happiness and reason confronts a meaningless universe, what Camus calls the 'unreasonable silence of the world.' "

2. Have students read pp. 13-31 in the "Introduction" to The Existential Imagination in order to familiarize themselves with the contents of the actual readings in the text.

Have students read, in whatever order is chosen, the nineteen selections in The Existential Imagination. Have them discuss and analyze the readings based on introductory notes to each selection, the material in the "Introduction," and conceptual parallels in previous readings. Have them, as a means of written analysis and exposition, complete a 2-3 page paper which, in specific paragraphs, (1) presents a quote or short paragraph from the readings (2) explains the significance of the quote in its immediate context (3) relates the subject matter of this quote to similar lines in the work (4) explores the relevance of the quote to the entire selection (5) explores the relationship of the quote to broad characteristics of existential thought presented in the "Introduction" and (6) summarizes thematic similarity to specific works read in state-adopted texts. Have students choose one of the several quotes as the basis for their writing from the following

a. "<u>King Lear</u>, Act III, an Excerpt"

(1) "No, I will be the pattern of all patience;/ I will say nothing."

(2) "I am a man/More sinned against than sinning."

(3) "The prince of darkness is a gentleman!"

b. "Dialogue Between a Priest and a Dying Man" by Marquis de Sade

(1) "Come to this fatal moment when the veil of illusion is torn away, only to leave deluded man with the remorseful picture of his errors and vices,...."

(2) "What merit should men have, if God had not left them their free will?"

(3) "And why should you want me rewarded for virtues I am not worthy of, or punished for crimes I had no control over?"

c. "The Grand Inquisitor" by Feodor Dostoyevsky

(1) " 'Take it as the last,' said Ivan, laughing, 'if you are so corrupted by modern realism and can't stand anything fantastic!' "

(2) " 'Thou wouldst go into the world, and art going with empty hands with some promise of freedom which men in their simplicity and their natural unruliness cannot even understand, which they fear and dread--for nothing has ever been more insupportable for a man and a human society than freedom.' "

(3) " 'For the secret of man's being is not only to live but to have something to live for. Without a stable conception of the object of life, man would not consent to go on living, and would rather destroy himself.' "

(4) " ' Didst Thou forget that man prefers peace, and even death, to freedom of choice in the knowledge of good and evil.' "

(5) " ' Why, it's all nonsense, Alyosha. It's only a senseless poem of a senseless student,

who could never write two lines of verse. Why do you take it so seriously?...."

e. "Memoirs of a Lunatic" by Leo Tolstoy

(1) " 'Why am I here? Where am I going? Just as I am I must be for ever....As for me, I am unbearably weary of myself. I want to go to sleep, to forget-- and I cannot. I cannot get rid of self.' "

(2) " 'Why am I so dejected? What am I afraid of?' 'You are afraid of me'--I heard the voice of Death--'I am here.' "

(3) "My entire being was conscious of the necessity of the right to live, and at the same time of the inevitability of dying. This inner conflict was causing me unbearable pain."

(4) "I remained struggling with despair. The whole day long. I remained struggling with despair, and finally conquered it; but a horror remained in the depth of my soul. It was as if a misfortune had happened to me, and although I was able to forget it for a while, it remained at the bottom of my soul, and I was entirely dominated by it."

(5) "At that moment the full light of the truth was kindled in me, and I grew into what I am now. If all this horror does not necessarily exist around me, then it certainly does exist within me."

f. "The Desire to Be a Man" by Villiers de l'Isle-Adam

(1) " 'Here it is nearly half a century that I have been <u>impersonating</u>, that I have been <u>play-acting</u> the passions of others, without ever feeling them myself--for, deep down, I myself have never felt anything. It's a joke to think I'm anything like those others! Am I then only a <u>shadow</u>? Passions! Feelings! Real acts! <u>REAL</u> ONES! That's it, that's what constitutes a MAN in the true sense of the word! ' "

(2) " '...As for me, I burn from duty, having no other method of existence! I burn because I owe myself to myself"!'

(3) "He felt nothing--but absolutely nothing! ... Sterile crimes! Wasted efforts! He felt nothing."

g. "Saint Emmanuel the Good, Martyr" by Miguel de Unamuno

(1) " 'We should concern ourselves less with what people are trying to tell us than with what they tell us without trying...' "

(2) " 'As for true religion, all religions are true as long as they give spiritual life to the people who profess them; as long as they console them for having been born only to die.' "

(3) " 'For even the rich man must resign himself--to his riches, and to life; and the poor man just show charity--even to the rich. The Social Question? Ignore it, for it is none of our business.' "

(4) "He taught me by his life to lose myself in the life of the people of my village, and I no longer felt the passing of the hours, and the days, and the years, any more than I felt the passage of the water in the lake...I no longer lived in myself, but in my people, and my people lived in me."

(5) "Truly, I do not know what is true and what is false."

h. "Cinci" by Luigi Pirandello

(1) "The lizard lay motionless on the stone, its white stomach gleaming in the light. Cinci was angry. He too had wanted to see the lizard caught, prompted by the natural instinct of the hunter in all of us."

(2) "He looked as if he had always been dead. It was like a dream."

i. "Filial Sentiments of a Parricide" by Marcel Proust

(1) "Our eyes play a greater part than we are prepared to admit in that active exploration of the past to which we give the name of memory."

(2) "In most men these painful moments of vision...soon melt in the early beams of the sun which shines upon the joys of life. But what joy, what reason for living, what life can stand up to the impact of such awareness? Which is true, it or the joy of life? Which of them is the truth?"

j. "Moosbrugger" by Robert Musil

(1) "The probability of learning something unusual from a newspaper is far greater than that of experiencing it; in other words, it is in the realm of the abstract that the more important things happen in these times, and it is the unimportant that happens in real life."

(2) "For he did not deny these acts of his. He wanted them understood as mishaps arising out of a grand attitude to life."

(3)"...for himself he was a world, and it is very difficult to say something convincing about a world."

(4) "This was clearly madness, and just as clearly it was merely the distorted pattern of our own elements of existence."

k. "The Bucket Rider" by Franz Kafka

(1) " 'It's me, an old customer faithful and true; only without means at the moment.' "

(2) "What a knell-like sound the words 'not just now' have, and how bewilderingly they mingle with the evening chimes, that fall from the church steeple nearby!"

(3) " 'You bad woman!' "

l. "Socrates Wounded" by Bertolt Brecht

(1) "...his bravery was of a special kind."

(2) "How dared they supply soldiers, who were supposed to defend their country against the enemy, with such thin shoes?"

(3) " 'It's all a fiddle.' "

(4) " 'Not one step! ' Socrates protested. 'Have you got cold feet?' "

m. "The Royal Way" by Andre Malraux

(1) " 'You know as well as I do that life is meaningless; when a man lives alone he can't help brooding over the problem of his destiny. And death is always there, you see, ahead of him, like... like a standing proof of the futility of life.' "

(2) " 'The termites, too, obey the law of the anthill. I...I will not obey. ' "

(3) " 'Life is so much raw material' what is one making of it?--that's the question.' "

(4) " 'One doesn't choose one's death.' 'No doubt. And, having waived my choice of death, I've had to choose my life.' "

n. "The Room" by Jean-Paul Sartre

(1) "She hoped that suffering, heaving readings, a vigilant attention to her memories and the most exquisite sensations would ripen her as a lovely hothouse fruit."

(2) "It makes you wonder...where responsibility begins, or rather, where it ends."

(3) " 'You want to live slowly by imagination, isn't that it.' "

(4) "We don't have the right to refuse ourselves to the world; no matter what, we live in society."

o. "The Expelled" by Samuel Beckett

(1) "I did not know where to begin nor where to end, that's the truth of the matter."

(2) "Memories are killing."

(3) "But does one ever know oneself why one laughs?"

(4) "The short winter's day was drawing to a close. It seems to me sometimes that these are the only days I have ever known, and especially that most charming moment of all, just before night wipes them out."

p. "Back to the Sea" by Alberto Moravia

(1) "He felt a sensation of bitterness, as though this was reality's silent answer to all his aspirations. His suffering resembled the pumice stone, and he hadn't the strength to cast it away! It would always come back with the jetsam and black debris that the rough sea vomited on to the shore."

(2) "...there remained no more trace of his life than his footsteps, a little while ago, on the sand along the shore."

(3) " 'I am what I am.' "

q. "Suicides" by Cesare Pavese

(1) "I don't mind staring at all who pass in the very way, I suspect, that some of them look at me, for in truth, at these moments I have a feeling of assurance that makes me another man."

(2) "...I ask of life no more than that she let herself be observed."

(3) "I am convinced now that no passion is so strong as to alter the nature of one who endures it."

(4) " 'Life itself is a betrayal.' "

r. "Uncle from Heaven" by Stanislaw Zielinski

(1) " 'It's not fair!' I shouted tearfully and desperately."

(2) "How can you be angry with a man who smiles at the calm sky?"

(3) "The hell with tragic circumstances."

(4) " 'Take care of this bomb. Put it where it'll go off at the most blissful moment. Here's the safety catch. Click, and it's set.' "

s. "The Bound Man" by Ilse Aïchinger

(1) "She answered that if he were prepared to be untied, there would never be any need for him to feel tied up. He agreed that he could be untied whenever he felt like it."

(2) "The freedom he enjoyed in this struggle was having to adapt every movement of his limbs to the rope that tied him--the freedom of panthers, wolves, and the wild flowers that sway in the evening breeze."

(3) "She shouted back at them that they needn't believe in the bound man if they didn't want to, they had never deserved him. Painted clowns were good enough for them."

(4) "Did they realize that he had no choice now?"

3. Have students read the listed essays from Tolstoy: A Collection of Critical Essays edited by Ralph E. Matlaw:

a. "Tolstoy as Man and Artist" by Renato Poggioli

b. "Tolstoy's Art" by Kate Hamburger

c. "The Moral Vision: Tolstoy" by Albert Cook

4. Have students read the listed essays from Dostoevsky: A Collection of Essays edited by Rene Wellek:

a. "Dostoevsky: The Politics of Salvation" by Irving Howe

b. "Preface to Dostoevsky's The Grand Inquisitor" by D. H. Lawrence

c. "Dostoevsky's Religious and Philosophical Views" by V. V. Zenkoysky

d. "Dostoevsky and Parricide" by Sigmund Freud

5. Have students read the listed chapters in William Barrett's Irrational Man: A Study in Existential Philosophy:

a. " "The Present Age' "

(1) The advent of Existentialism

(2) The Encounter with Nothingness

b. The sources of Existentialism in the Western Tradition

(1) Hebraism and Hellenism

(2) Christian Sources

6. Have the students explore, orally and in writing, evidences in previous readings of the psychological impact of the forces mentioned in the quote from Barrett's Irrational Man: "The central fact of modern history in the West--by which we mean the long period from the end of the Middle Ages to the present--is unquestionably the decline of religion...In losing religion, man lost the concrete connection with a transcendent realm of being; he was set free to deal with this world in all its brute objectivity. But he was bound to feel homeless in such a world, which no longer answered the needs of his spirit."

7. Have the students prepare to conduct a panel discussion, based on the suggested readings in Irrational Man, on the existential conflicts between faith and reason, Platonic versus Aristotelean concepts of essence and existence, and the rise of science, Protestantism, and capitalism.

8. Have students consult the Time-Life Great Ages of Man series of books, Age of Faith, The Reformation, and The Enlightenment as further historical resources for the previous teaching strategy.

9. Have students read the introduction to Existentialism from Dostoevsky to Sartre by Walter Kaufmann, pp. 11-51. Have them:

   a. Compare and contrast Kaufmann's attempt at defining existentialism with other explanations already discussed.

   b. Outline the main tenets of the "timeless sensibility" as given in the notes on the authors from Dostoevsky to Sartre in this introduction.

   c. Write a one-page explanation of his/her own understanding of this philosophical label reflecting a "perfervid individualism."

10. Have students read Camus' "The Myth of Sisyphus" in Existentialism from Dostoevsky to Sartre, pp. 312-315. Have them summarize Camus' conception of the classic mythological hero based on these lines:

   a. "They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor."

   b. "You have already grasped that Sisyphus is the absurd hero."

   c. "There is no hate that cannot be surmounted by scorn."

   d. "Happiness and the absurd are two sons of the same earth."

11. Have the students write a series of essays based on previous readings and re-evaluations of various protagonists. Entitle the essays, "The Sisyphus Image in..." by..., which explores the modus vivendi of the absurd hero.

12. Have students read "The Wall" by Sartre in Existentialism from Dostoevsky to Sartre, pp. 23-40. Have them analyze the protagonist's reactions to a stark confrontation with the possibility of death in existential terms, also in relation to similar circumstances in previous readings.

13. Have students read and study Chapter 48, "Life and Death," in The Great Ideas: A Syntopicon I, pp. 1013-1020. Have them consult the list of readings in the Great Books, in the "References," pp. 1031-1033, based on section 7 and 8 of the "Outline of Topics":

a. "The causes and occurrence of death: the transition from life to death"

b. "The concern of the living with life and death"

(1) "The love of life: the instinct of self-preservation; the life instinct"

(2) "The desire for death: the death instinct; the problem of suicide"

(3) "The contemplation and fear of death: the attitude of the hero, the philosopher, the martyr"

14. Have students read Sartre's classic statement, "Existentialism is a Humanism," pp. 287-311 in Existentialism from Dostoevsky to Sartre.

15. Have students discuss, orally and in writing, Sartre's attempts to define his brand of existentialism. Have them compare and contrast this French author's views with others already encountered. Have them summarize the basic tenets of Sartre's thoughts. Have them conjecture, based on their reading thus far, what Sartre's viewpoint would be on the following topics: the new morality and sex, youth and drug involvement, the merits of the counterculture, Black Power, Women's Lib, gay liberation, commitment of forces to Viet Nam, the President's odyssey to China and Russia, abortion, the non-graded school, George Wallace, Angela Davis, the Sharon Tate murder, the United Nations, the welfare system in the United States, smoking, vocational versus a liberal arts education, hippies, zippies, and yippies, the Jesus Revolution, the popularity of occultism and satanism, Billy Graham, Martha Mitchell, and the concept of Future Shock.

16. Have students read, discuss, and analyze the following selections from Sartre: A Collection of Critical Essays, edited by Edith Kern:

a. "Introduction" by Edith Kern

b. "Those Years: Existentialism 1943-1945--" by Jacques Guicharnaud

c. "The Duplicity of Being" by Claude-Edmonde Magny

d. "Sartre's Roads to Freedom" by Henri Peyre

e. "The Self-Inflicted Wound" by Kenneth Douglas

f. "Jean-Paul Sartre: The Novelist and the Existentialist" by Edmund Wilson

g. "Man and His Acts" by Jacques Guicharnaud

h. "Sartre's Struggle for Existence" by Eric Bentley

i. "Comedian and Martyr" by Robert Champigny

j. "The New Empiricism" by John D. Wild

k. "Existentialism as a Philosophy" by John D. Wild

17. Have students compare and contrast, in writing, Sartre's concepts presented in "Existentialism is a Humanism" and John D. Wild's "Existentialism as a Philosophy."

18. Have students gather information from newspapers, magazines, and TV commentary which illustrate an actual manifestation of Sartrean existentialism.

19. Have students add to their critical reading on Sartre with the following:

    a. "Jean-Paul Sartre" in Six Existentialist Thinkers, pp. 110-148.

    b. "The Existentialists: Sartre: in Irrational Man, pp. 213-236.

    c. "Jean-Paul Sartre" in Existentialist Thinkers and Thought, pp. 126-137

20. Have students read the plays by Sartre in No Exit and Three Other Plays: "No Exit," "The Flies," and "Dirty Hands." Have the students discuss and analyze the characters in terms of Camus' Sisyphus hero and discuss and analyze the philosophic thought in terms of Sartre's "Existentialism is a Humanism."

21. Have students read the essay, "The Structure of Existence: The Flies," by Theophil Spoerri in

Sartre: A Collection of Critical Essays. In the same edition of writings, have them read "The Rhythm of Time" by Fredric Jameson, "Existentialism and Criticism" by Rene Girard, and "Literature and Poetry" by Guido Morpurgo-Tagliabue.

22. Have students read and discuss:

    a. "A Philosophy of Personal Existence" by H. J. Blackham in Six Existentialist Thinkers, pp. 149-165

    b. "Five Existentialist Themes" by Frederick Patka in Existentialist Thinkers and Thought

        (1) "The Problem of Knowledge: The Gap between Abstract Reasoning and Life"

        (2) "The Problem of Reality: Being versus Life as a Concrete Duration"

        (3) "The Problems of Existence: Man in the World"

        (4) "The Problem of Communication: Man and Fellow-Man"

        (5) "The Problem of Transcendence: Man and God"

23. Have students, in reading material on other renowned existential thinkers and authors, review the concepts presented in Camus' "The Myth of Sisyphus," Sartre's "Existentialism is a Humanism," and Patka's "Five Existential Themes. Have them discuss, compare and contrast, and analyze the works of the remaining existential authors in light of this analytical triad: Camus' approach to the existential protagonist, Sartre's own atheistic brand of freedom and sense of commitment, and Patka's categorical problems. Have the students approach their further reading and discussion via individual writing assignments, panel discussion, small group siminars, or informal debate on the various writers from Kierkegaard to Heidegger. Have them clearly distinguish between the men labeled as Christian existentialists and atheistic existentialists. Further readings include:

    a. "Dostoevsky; Notes from the Underground" in Existentialism from Dostoevsky to Sartre

    b. Kierkegaard

(1) Existentialism from Dostoevsky to Sartre, pp. 83-92

(2) Irrational Man, pp. 133-157

(3) Existentialist Thinkers and Thought, pp. 75-92

(4) Six Existentialist Thinkers, pp. 1-22

c. Nietzsche

(1) Existentialism from Dostoevsky to Sartre, pp. 100-112

(2) Irrational Man, pp. 158-183

(3) Six Existential Thinkers, pp. 23-42

d. "Rilke: The Notes of Malte Laurids Brigge" in Existentialism from Dostoevsky to Sartre, pp. 113-120

e. Kafka: Existentialism from Dostoevsky to Sartre, pp. 121-129

f. Jaspers

(1) Existentialism from Dostoevsky to Sartre, pp. 131-183

(2) Existentialist Thinkers and Thought, pp. 111-125

(3) Six Existentialist Thinkers, pp. 43-65

g. Heidegger

(1) Existentialism from Dostoevsky to Sartre, pp. 206-221

(2) Irrational Man, pp. 184-212

(3) Existentialist Thinkers and Thought, pp. 93-110

(4) Six Existentialist Thinkers, pp. 86-109

h. Marcel

(1) Existentialist Thinkers and Thought, pp. 138-150

(2) Six Existentialist Thinkers, pp. 66-85

24. Have students read and study for further insight into contemporary existentialist thought, Sartre's philosophical tome, Being and Nothingness, and Heidegger's Being and Time. Have interested students document and prepare a paper of suitable length based on aspects of the two works:

    a. Being and Nothingness

        (1) "The Pursuit of Being"

        (2) "The Problem of Nothingness"

        (3) "Being-For-Itself"

        (4) "Being-For-Others"

        (5) "Having, Doing, and Being"

    b. Being and Time

        (1) Preparatory Fundamental Analysis of Dasein

        (2) Dasein and Temporality

25. Have students review the work and thought on the teaching strategy in which they conjectured Sartre's attitude and thinking on several topics. Have them complete the same procedure with the other existential thinkers read after Sartre. Have them add to the list of topics the God Is Dead movement, euthenasia (mercy killing), bacteria warfare, and Communism.

26. Have the students cull relevant material from available news media and other audio-visual sources for an indepth issue-oriented profile of each of the existential thinkers studied. Point out that the theory must exist in practice for the existentialist, therefore, the multi-media presentation should explore the stark reality of contemporary issues which plague the man or woman committed to the discovery of the authentic self.

C. Offered printed and multi-media interdisciplinary sources for study and response, the student will synthesize the ethical strictures of the existential quest of the authentic versus the inauthentic self with the socio-cultural demands of a super-technological age.

1. Have students prepare their own "Alienation Poll" of names of persons who have been alienated by the forces of self and society, based on the model in the Teacher's Guide to No Man Is an Island: An Inquiry into Alienation, Names on the Center for Humanities "Poll" range from Lietuenant Calley through Your Mother and Your Principal. Other names listed are Charles Reich, Jerry Rubin, Tiny Tim, Charles Evers, etc. Have students present their list of names to the class and explain why they chose certain figures.

2. Have students view the following Dade County films:

a.	A	1-05799
b.	An American Time Capsule	1-01742
c.	Compute-Her Baby	1-05954
d.	The Computer Revolution	1-14241
e.	The Distant Drummer: A Movable Scene	1-10398
f.	The Distant Drummer: The Bridge from No Place	1-13932
g.	The Distant Drummer: The Flowers of Darkness	1-13693
h.	Dot and the Line: A Romance in Lower Mathematics	1-05820
i.	The End of One	1-05915
j.	The Hand	1-13819
k.	The Hat: Is This War Necessary	1-13835
l.	Insydoutsydin	1-05936
m.	Junkdump	1-14192
n.	Kevin	1-13031

o.	Martin Luther King, Jr.: From Montgomery to Memphis	1-31873
p.	The Lady in the Lincoln Memorial	1-13876
q.	The Lady or the Tiger	1-14322
r.	The Lottery	1-14286
s.	Neighbors	1-05861
t.	No Reason to Stay	1-31927
u.	Omega	1-14274
v.	The String Bean	1-10878
w.	The Sword	1-01999
x.	Sylvan Sketches	1-05924
y.	Two Men and a Wardrobe	1-13839
z.	The Unicorn in the Garden	1-03993
aa.	The Wall	1-05926
bb.	Why Man Creates	1-30758

Have the student, in what order they view the films, discuss and analyze the works in view of the advancing forces of technology and the citizen's role as a technocrat, youth and willful involvement with the drug culture, death, war, limitations of personal freedom, the existential overtones of martrydom, the aspects of absurdity in one's existence, painful decision-making, forces that alienate men from themselves and others, our commitment to ecological planning, the illusion and reality of man's religious existence, and man's need for creative fulfillment.

3. Have students read Aeschylus' The Oresteian Triology: "Agamemnon," "The Choephori," and "The Eumenides." Have them trace, orally and in writing, the progressive stages of maturity in Orestes as he confronts the stark reality of his fateful existence. Have them analyze the young protagonist in light of Camus' hero, Sisyphus, and as an exponent of Sartrean existentialism.

4. Have students read a reprint of the 1964 Life article on Sartre and his refusal of the Nobel Prize in Literature. Have them, using the magazine reading as a background source, investigate the literary works mentioned by the following authors: John Updike, Norman Mailer, James Baldwin, J. D. Salinger, Joseph Heller, Saul Bellow, Tennessee Williams, Edward Albee, Bernard Malamud, Jack Gelber, Albert Camus, Friedrich Duerrenmatt, J. P. Donleavy, Terry Southern, John Osborne, Samuel Beckett, Jean Genet, Eugene Ionesco, William Burroughs, Nathalie Sarraute, Andre Gide. Have each student select one or more of these author's works for reading and explication, both comparing and contrasting the work to earlier writers. Encourage seminar discussion of related authors and material.

5. Have students read, as further background secondary source, the listed articles, "The 'Death' That Preceded Camus' Birth as a Novelist," book review by Emile Capouya of Camus' A Happy Death, in Saturday Review, April 15, 1972.

6. Have students read in The Modern American Theatre: A Collection of Critical Essays, the following:

   a. "The Attempted Dance: A Discussion of the Modern Theater" by Alvin B. Kernan

   b. "American Blues: The Plays of Arthur Miller and Tennessee Williams" by Kenneth Tynan

   c. "The Men-Taming Women of William Inge: The Dark at the Top of the Stairs, by Robert Brustein

   d. "The Theater of Edward Albee" by Lee Baxandall

   e. "What's the Matter with Edward Albee?" by Tom Driver

   f. " 'Happenings' in the New York Scene" by Allan Kaprow

   g. "Which Theater Is the Absurd One?" by Edward Albee

Have students, for purpose of criticism and analysis, apply Albee's definition of The Theater of the Absurd,

Albee's quote from Ionesco, Camus, and Martin Esslin to their readings in Seven Plays of the Modern Theatre:

a. "Waiting for Godot" by Samuel Beckett

b. "The Quare Fellow" by Brendan Behan

c. "A Taste of Honey" by Shelagh Delaney

d. "The Connection" by Jack Gelber

e. "The Balcony" by Jean Genet

f. "The Rhinoceros" by Eugene Ionesco

g. "The Birthday Party" by Harold Pinter

Have students determine to what extent the plays and secondary source criticism reflect the existential plight of modern man. What questions are presented? Answered? Left unanswered? What roles must the protagonists play? Do they attain a genuine assessment of selfhood? How do the protagonists interact with fellow characters? What are their shared anxieties? What forces of the modern age restrict the characters in decision-making? What evidence is there of a secular or spiritual salvation from men's despair and philosophical disjointedness?

7. Have students read and prepare debate on the multiplicity of issues presented in the following magazine articles:

a. "The Civilized Identity Society: Mankind Enters Phase Four" by William Glasser in Saturday Review: Science, February 19, 1972

b. "The New Naturalism" by Daniel Yankelovich in Saturday Review: Education, April 1, 1972

c. "Tied to the Sugar Lands" by Peter Schuck in Saturday Review: The Society, May 6, 1972

d. "The New Egalitarianism" by Herbert J. Gans in Saturday Review: The Society, May 6, 1972

e. "Amnesty?," by Julius Duscha in Saturday Review: The Society, May 6, 1972

f. "Will the New Youth Vote Make Any Difference?," by Steven V. Roberts in Saturday Review: The Society, May 6, 1972

g. "Children of Yearning" by Peter Marin in Saturday Review: The Society, May 6, 1972

h. "The Ellsberg Affair" by Peter Schrag in Saturday Review, November 13, 1971

i. "Top Secret: The Prophecy The President Rejected" by George Ball in The Atlantic, July 1972

j. "Aging in the Land of the Young" by Sharon Curtin in The Atlantic, July 1972

k. "Freud and Death" in Time, July 17, 1972

8. Have students read in Harvey Cox's The Secular City the following:

   a. "John F. Kennedy and Pragmatism"

   b. "Albert Camus and Profanity"

   c. "Tillich, Barth, and the Secular Style"

9. Have students read further on contemporary ethics in our modern urbanized life:

   a. A Layman's Introduction to Religious Existentialism by Eugene B. Borowitz

   b. "Ethnic or Existential Judaism" in "The Jews: Next Year in Which Jerusalem," April 10, 1972

10. Have students read and complete activities for "Unit III: The Humanities in New York," in The Humanities in Three Cities: An Inquiry Approach, Holt Social Studies Curriculum:

    a. Chapter 1: New York and Its Citizens

    b. Chapter 2: New York: The Ideals

    c. Chapter 3: New York: Ideal and Reality

    Have students evaluate the material, also, in consideration of Cox's The Secular City.

11. Have students, drawing on thematic material from Mixed Bag: Artifacts from the Contemporary Culture, complete:

a. A written comparison and analysis of the paintings, poems, photos, drawings, essays, and stories in the chapters, "Death," and "Religion," with similar topics treated by the existential authors

b. A sight-sound class presentation which illustrates the concepts treated in these chapters as a challenging treat for the eye and ear

12. Have students read Charles Reich's Greening of America and evaluate our emerging levels of social consciousness as an indicator of wider commitment to coming to grips with ourselves, our fellow man, and our hyper-organized, computerized society.

13. Have students read Alvin Toffler's Future Shock and evaluate the author's approach to the challenges of tomorrow with us today. Have them present an existential critique of his attitude toward man and his society in contemporary America. Have them outline the existentialists' confrontation and reaction to Future Shock, both as a work of non-fiction and social reality.

14. Have students listen and view Parts I and II of Human Values in an Age of Technology. Have them compare and contrast the sound-slide survey with Toffler's Future Shock. Have them react to the following quotes from the script:

a. " 'Technology makes possible what was not possible before. It offers individuals and society new options to choose from....Existing institutions and traditional approaches are by and large incapable of coming to grips with the problems caused by technology....' "

b. " 'This world is ours; we can do something good with it, or we can destroy it. We cannot cut ourselves off. If we do show virtue, this world is going to be a hell. Virtue is hard for us. But remember; hatred is easy, destruction is easy. And that special kind of easiness is ultimately nauseating to the soul.' "

15. Have interested students, in attempting to found a philosophical groundwork in preparation for answering some of the questions raised in the sound-slide survey, read selections from An Existentialist Ethics by Hazel E. Barnes.

16. Have students read Norman Cousins' essay, "Volume 1, Number 1," in his first issue of World: 7/4/72. Have them react, as a matter of reflection, comparison, and contrast, to the quote from Cousins in relation to the lines from the survey:

> The starting point for a better world is the belief that a better world is possible.... If we can conceive of a safe and responsible design for our collective lives, we are already well on the way to achieving it. Hope may be fortified by experience but that is not where it begins. It begins in the certainty that things can be done that have never been done before.

17. Have students, using the Cousins' quote and further lines from the script of Human Values in an Age of Technology, in small groups, plan, debate, and write a prospectus for a hypothetical Freedom Charter which reflects Sartre's statement that "...this theory alone is compatible with the dignity of man, it is the only one which does not make man into an object."

IV. STUDENT RESOURCES

A. State-adopted texts

Major British Writers (Shorter Edition), Harcourt, Brace and World, Inc.

Major Writers of America (Shorter Edition), Harcourt, Brace and World, Inc.

Western Literature: Themes and Writers. Webster Division, McGraw-Hill Book Company.

Insights: Themes in Literature. Webster Division, McGraw-Hill Book Company.

Encounters: Themes in Literature. Webster Division, McGraw-Hill Book Company.

The English Tradition: Nonfiction. The Macmillan Company.

Insight: The Experience of Literature. Noble and Noble, Publishers, Inc.

Patterns of Literature: Dramatic Literature. The L. W. Singer Company.

Patterns of Literature: The Short Story. The L. W. Singer Company.

B. Non-state-adopted supplementary materials

1. Textbooks

a. Man in Literature: Comparative World Studies in Translation. Scott, Foresman and Company (Adopted 1973)

(1) Literature from Greek and Roman Antiquity

(2) Russian and Eastern European Literature

(3) Translation from the French

(4) Italian Literature in Translation

(5) Black African Voices

(6) Literature of the Eastern World

(7) From Spain and the Americas: Literature in Translation

(8) Teutonic Literature: In English Translation

b. Irrational Man: A Study in Existential Philosophy by William Barrett (Garden City, New York: Doubleday Anchor Books), 1958.

c. The Existential Imagination edited by Frederick R. Karl and Leo Hamalian (Greenwich, Conn.: Fawcett Publications, Inc.), 1963.

d. Existentialism from Dostoevsky to Sartre selected and introduced by Walter Kaufman (New York: The World Publishing Company), 1956.

e. The Humanities in Three Cities: An Inquiry Approach, Holt Social Studies Curriculum

f. Mixed Bag: Artifacts from the Contemporary Culture, Scott, Foresman and Company

2. Reference materials

Abbagnano, Nicola. Critical Existentialism. New York: Anchor Doubleday, 1969.

Anderson, Erica. The World of Albert Schweitzer. New York: Harper & Brothers, 1955.

Aron, Raymond. Marxism and the Existentialists. New York: Simon and Shuster, 1970.

Barnes, Hazel E. Humanistic Existentialism: The Literature of Possibility. Omaha, Nebraska: University of Nebraska Press, 1962.

Barrett, William. Irrational Man. New York: Anchor Doubleday, 1958.

Binswanger, Ludwig. Being-in-the-World. New York: Harper & Row, 1963.

Blackham, H. J. Six Existentialist Thinkers. New York: Harper & Row, n.d.

Bourke, Vernon J. History of Ethics. Garden City, New York: Doubleday & Company, 1968.

Burnier, Michel-Antoine. Choice of Action: The French Existentialists on the Political Front. New York: Random House, 1969.

Cantor, Norman F. The Age of Protest: Dissent and Rebellion in the Twentieth Century. New York: Hawthorn Books, Inc., 1969.

Clurman, Harold, ed. Seven Plays of the Modern Theatre. New York: Grove Press, Inc., 1962.

Cox, Harvey. The Secular City. New York: The Macmillan Company, 1966.

Desan, Wilfrid. Tragic Finale: An Essay on the Philosophy of Jean-Paul Sartre. New York: Harper & Row, n.d.

Earle, William, et al. Christianity & Existentialism. (Studies in Phenomenology and Existential Philosophy Series). Chicago: Northwestern University Press, 1963.

Fletcher, Joseph. Situation Ethics, The New Morality. Philadelphia: The Westminister Press, 1966.

Frankl, Viktor E. From Death Camp to Existentialism. Boston: Beacon Press, 1961.

Freemantle, Anne and the Editors of Time-Life Books. New York: Time Incorporated, 1965.

Freud, Sigmund. Civilization and its Discontents. Garden City, New York: Doubleday and Co., Inc., n.d.

Fromm, Erich. The Art of Loving. New York: Harper and Row, 1956.

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Goodman, Paul. Growing Up Absurd. New York: Random House, 1960.

Greene, Maxine. Existential Encounters for Teachers. New York: Random House, n.d.

Grene, Marjorie. Introduction to Existentialism. Chicago: University of Chicago Press, 1959.

Hartmann, Klaus. Sartre's Ontology: A Study of Being and Nothingness in the Light of Hegel's Logic. (Studies in Phenomenology and Existential Philosophy Series.) Chicago: Northwestern University Press, 1966.

Heidegger, Martin. Being and Time. New York: Harper and Row, 1962.

Heinemann, Frederick M. Existentialism and the Modern Predicament. New York: Harper and Row, n.d.

Hemingway, Ernest. A Moveable Feast. New York: Charles Scribner's Sons, 1964.

Herberg, Will, ed. Four Existentialist Theologians: A Reader from the Work of Jacques Maritain, Nicholas Berdyaev, Martin Buber and Paul Tillich. New York: Anchor Doubleday, 1958.

Horney, Karen. Our Inner Conflicts. New York: Norton, 1945.

Hubben, William. Dostoevsky, Kierkegaard, Nietzsche and Kafka. New York: Macmillan, 1966.

Jaspers, Karl. Man in the Modern Age. New York: Harper and Row, 1955.

Keniston, Kenneth. The Uncommitted: Alienated Youth in American Society. New York: Dell Publishing Co., Inc., 1964.

_____. Young Radicals: Notes on Committed Youth. Harcourt, Brace and World, 1968.

Kern, Edith. Existential Thought and Fictional Technique: Kierkegaard, Sartre, Beckett. New Haven, Conn.: Yale University Press, n.d.

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Kernan, Alvin B. The Modern American Theater: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967.

Kuhn, James W. and Ivar Berg. Values in a Business Society: Issues and Analyses. New York: Harcourt, Brace and World, Inc., 1968.

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MacQuarrie, John. Existentialist Theology: A Comparison of Heidegger and Bultmann. New York: Harper and Row, n.d.

Maritain, Jacques. Existence and the Existent. New York: Random House, n.d.

Matlaw, Ralph E. Tolstoy: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1967.

May, Rollo. Man's Search for Himself. New York: Norton, 1953.

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Michalson, Carl, ed. Christianity and the Existentialists. New York: Scribner, 1956.

Morris, Van Cleve. Existentialism in Education: What it Means. New York: Harper and Row, n.d.

Novack, George, ed. Existentialism Versus Marxism. New York: Dell, 1966.

Pike, James A. You and the New Morality. New York: Harper and Row, 1967.

Reich, Charles. The Greening of America. New York: Random House, 1970. Bantam edition, 1971.

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Roszak, Theodore. The Making of a Counter Culture. Garden City, New York: Doubleday and Co., 1969.

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_____. Search for a Method. New York: Random House, 1968.

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Tillich, Paul. The Courage to Be. New Haven: Yale University Press, 1957.

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Welleck, Rene, ed. Dostoevsky: A Collection of Critical Essays. Englewood Cliffs, N.J.: Prentice-Hall, n.d.

Weiss, Paul. Man's Freedom. New Haven: Yale University Press, 1950.

White, Robert. Lives in Progress. New York: Holt, Rinehart, and Winston, 1966.

V. TEACHER RESOURCES (See "Student Resources")

A. Textbooks and Teacher's Manuals

B. Discussion guides

1. A Discussion Guide for the play, Waiting for Godot. Grove Press.

2. A Discussion Guide on Eugene Ionesco. Grove Press.

C. Films

A	1-05799
An American Time Capsule	1-01742
Comput-Her Baby	1-05954
The Computer Revolution	1-14241
The Distant Drummer: A Movable Scene	1-10398
The Distant Drummer: The Bridge from No Place	1-13932
The Distant Drummer: The Flowers of Darkness	1-13693
Dot and the Line: A Romance in Lower Mathematics	1-05820
The End of One	1-05915
The Hand	1-13819
The Hat: Is This War Necessary	1-13835
Insydoutsydin	1-05936
Junkdump	1-14192
Kevin	1-13031

Martin Luther King, Jr.: From Montgomery to Memphis	1-31873
The Lady in the Lincoln Memorial	1-13876
The Lady or the Tiger	1-14322
The Lottery	1-14286
Neighbors	1-05861
No Reason to Stay	1-31927
Omega	1-14274
The String Bean	1-10878
The Sword	1-01999
Sylvan Sketches	1-05924
Two Men and a Wardrobe	1-13839
The Unicorn in the Garden	1-03993
The Wall	1-05926
Why Man Creates	1-30758

D. Sound-Slide surveys: Center for Humanities, 2 Holland Ave., White Plains, New York 10603.

1. Man's Search for Identity
2. No Man Is an Island: An Inquiry into Alienation
3. Man and His Values: An Inquiry into Good and Evil
4. Human Values in an Age of Technology

E. Periodicals

1. Time Magazine
2. Saturday Review Magazine
3. The Atlantic
4. World
5. Life Magazine
6. U.S. News and World Report

7. Newsweek
8. The New York Times
9. The Christian Science Monitor
10. Intellectual Digest
11. The National Observer